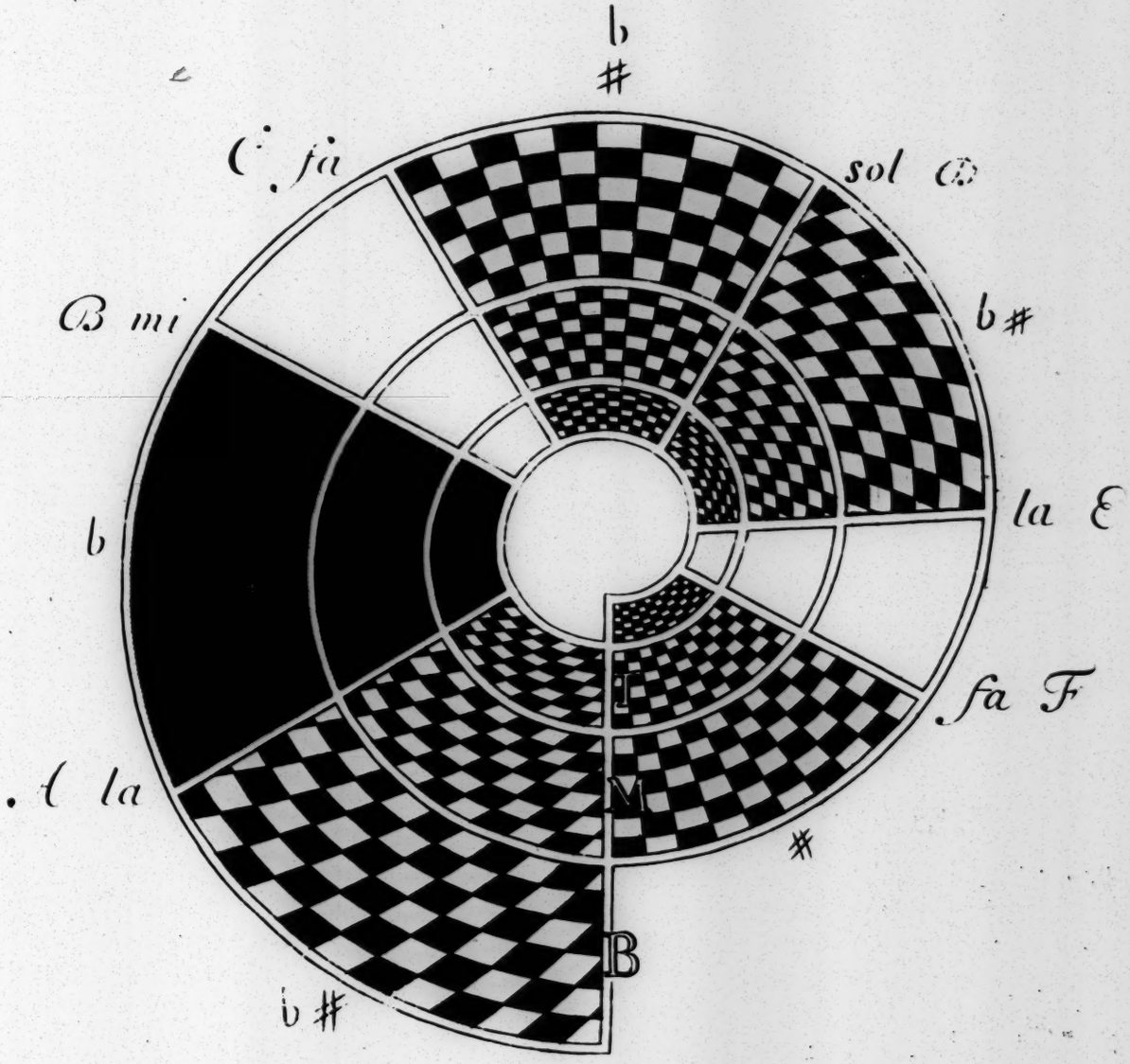
The Musicall Compass.



G sol.

These three Cuts are design'd to shew

1. How the Eight Notes circulate in their perpetuall order: And that wee may observe every one of them (especially the half Notes) returning to the same place in each Octave.

The Musick Grammar

The Progressive Scale upon lines and spaces.

By circulation of Octaves

By twisting of Six Notes and Seven Letters

Alt
Treble
Mean
Base
Double

Mas: Fem: Mas: Fem: Mas: Fem:

sol fa la sol fa mi la sol fa la sol fa la Sol Fa La Sol Fa Mi La Sol

E la
D la sol
C sol fa
B fa bmi
A la mi re
G sol re ut
F fa ut
E la mi
D la sol re
C sol fa ut
B fa bmi
A la mi re
G sol re ut
F fa ut
E la mi
D sol re
C fa ut
B mi
A re
Gamut

II. How three Octaves are drawn at length upon lines and Spaces in their Naturall positiō. The two half Notes falling between B C and E F: which possess as much room upon the lines and spaces as whole ones.

III. How to begin the two Genders of Octaves upon any Key and sett forth the Essentiall Flats or Sharps requir'd therein. The figure of each, with their Notes and half Notes visible, is as follows.

Masculine Gender

Fa Mi La Sol Fa La Sol Fa — 8th 7th 6th 5th 4th 3d 2d Key

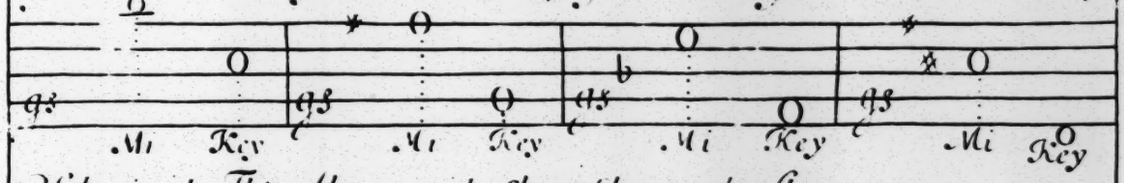
Feminine Gender

La Sol Fa La Sol Fa Mi La — 8th 7th 6th 5th 4th 3d 2d Key

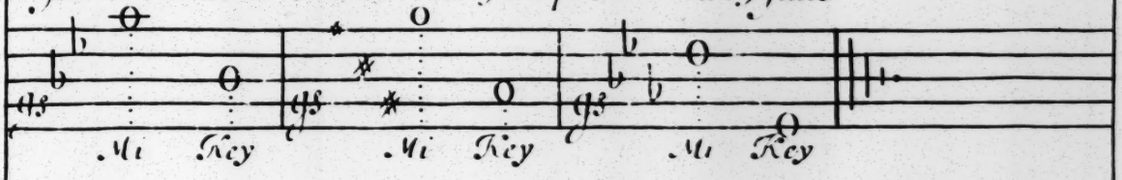
The two Genders or Modes of Musick now generally used.

The Masculine has a greater Third, Sixth, and Seventh; Mi being placed in the Seventh above the Key: And a Tune given may bee transposed into any pitch, if accomodated with Sharps or Flats in the following manner.

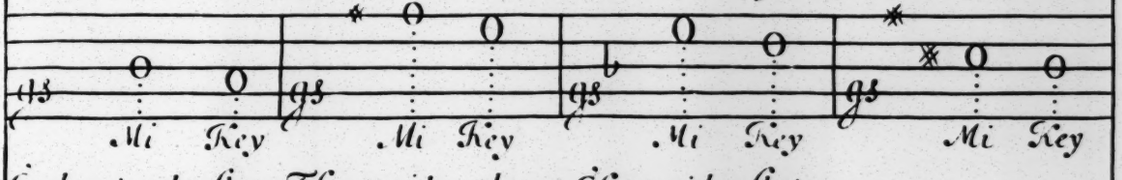
C faut Naturall: G solreut with 1 Sharp: F faut with one flat: D la solre with 2 sharps:



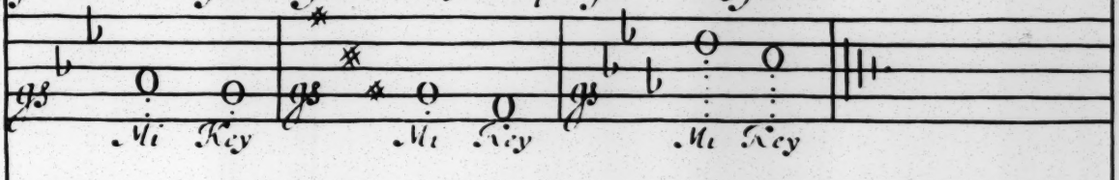
B fabmi with 2 Flats: A lamire with 3 Sharps: E lami with 3 flats



The Feminine has a lesser Third Sixth, and Seventh; Mi being placed in the Second above the Key: And a Tune given may bee thus transposed. A lamire naturall: E lami with 1 sharp: D la solre with 1 flat: B fabmi with 2 sharps



G solreut with 2 flats: F faut with 3 sharps: C faut with 3 flats:



The Voice (Sol-faing by one constant circulation) will with the same trouble command all Keys.

Lessons upon Instruments, are most easy with fewest Flats or Sharps, most agreeable to the Compass of the Instrument, the neerer that very Key which the Composer chose: with regard therefore to these two things, must Transposition bee always managed. But two different Genders can never bee transposed into one another, without destroying the Essentiall Nature of the Compesition.

OF THE

GAMUT.

THE *GAMUT* does of Letter'd Notes consist,
Ut, *Re*, *Mi*, *Fa*, *Sol*, *La*, made the old Twist;
Which did by Sixths proceed: *OCTAVES* of late
As well by Art as Nature Circulate;
And shew the Progress of the Scale, which goes
As far as Voice or Instrument allows:
Thus winding on, the Notes close and divide,
Like steps of an aspiring *Pyramide*.

OF CLIFFS.

THE *CLIFF'S* a mark which gives each Note its place,
And *Octave*, whether *Treble*, *Mean*, or *Base*:
Three *Octaves* are the standing *Gamut*, All
Above, in *Alt*; below we double Call.
F fa ut signs *Base*, *C sol fa ut Mean*,
By *G sol re ut* is the *Treble* seen.
These single out five Lines, between which are
Four spaces, all their proper Notes declare;
But with unjust allotments, half Note *Fa*
Looks like the whole without the least allay;
Which must be known, but that can never be
By *CLIFFS*, but by the Government of *Mi*,
Because in any place his Lordship stands,
And they all shift, as he gives his Commands.

OF AN OCTAVE.

ONE *OCTAVE* is the Model of the whole,
Which by its Laws does all the ſett controul ;
Two *Fa-ſo-la's*, and then the odd Note *Mi*,
An *OCTAVE* are, with the encloſing Key :
Theſe in one conſtant Circulation ſet,
Joyn th' ſeven firſt Letters of the Alphabet ;
Which without Flats or Sharps are Natural,
But they ſometimes become Eſſential :
Well known both when and where they fall therein,
Mi ord'ring where the Circle ſhall begin.
If *Mi* be Natural it ſtands in *B*,
If there be Sharps in *F*, or *C*, or *G*,
If there be Flats in *E*, or *A*, or *D* ;
Theſe *Mi* does chuſe in the Order which you ſee.
An Accidental Flat ſteals half a Note,
A Sharp as much above the pitch does flote.

Of the KEY, and its Genders.

THE *KEY* firſt gives the Pitch, and then its train
Of Diſtances, does the Deſign maintain.
A Fourth, Fifth, Eight's a ſtanding interval,
Falſe it may be, but not call'd great or ſmall.
Great Thirds, Sixths, Sevenths, are bold and Maſculine,
Mi to the Seventh in ſuch Keys Confine.
Leſs Thirds, Sixths, Sevenths, are ſoft and Feminine,
Mi to the Second in ſuch Keys Confine.
But in old Muſick they are often mixt,
Leſs Sevenths with the greater Thirds and Sixths,

Such

Such Neuters are, then let the Third be *Mi*,
Or as your Rules fit the Variety.
Theſe in the Eſſence of each *OCTAVE* find,
Which by its *Gender* ſhews how 'tis inclin'd:
If Maſculine, *C* is the Natural Key:
If Feminine, *A*: the Neuter is in *G*.
The Key's beſt known by th' Fundamental Baſe,
From thence compute to give each firſt Note place;
And Tune the Voice to Thirds, Fifths, Eigths, the beſt
Concords, wherein th' important Cloſes reſt.

OF DISTANCES.

INTO parts equal Muſick can't divide,
Halving the *OCTAVE*'s falſe on either ſide;
It breaks into a Fourth and Fifth; from thence
Divided Thirds receive their difference.
Three great Notes up to *Mi* falſe Fourths we call,
Two half Notes in falſe Fifths from *Mi* do fall.
Fa makes the leſſer Third; where two *Fa's* ſtand,
A leſſer Sixth or Seventh they Command.
In all of them as you riſe up to *Fa*,
Or fall down from it, think on the *Allay*;
But if a Sharp ſtand there, then call it *Mi*,
If *Mi* be flatted, then *Mi*, *Fa*, muſt be.

A GENERAL RULE.

FIRST find the *Cliff*, next *Mi*, and then the *Key*,
The Letter'd Notes as theſe direct muſt be.

Of

Of Transposition from one Key to another.

THE *OCTAVE*'s Gender being found, apply
Its Notes to th' Key which you would rectify:
And as each of them Flats or Sharps demand,
So must they all in every *OCTAVE* stand.

OF TIME.

AS Tune gives the just pitch how high or low,
So *TIME* proportions just how fast or slow;
Double or Triple: And each Bar's a Gage,
Which to due bounds does the whole Air engage.
Longs, Larges, Briefs, you may in old Tunes see,
Minims, the least of *Spanish* Gravity;
But since *French* Airs prevail Crochets seem slow,
Quavers and Semiquavers common grow.
These count as you would Mony; and between
The value set, One, Two, Four, Eight, Sixteen:
Which their proportions are, and of each Rest,
Whose silent presence does its Time attest.
Notes prickt with Titles do their Honour show,
Half as much more then does their value grow.
A Sembriefs measure of the common Time,
Two Crochets down, two up: Retort does clime
Quicker. Triplas two down, one up: if slow,
For Minims; fast, for Crochets they must go.

These things in common practice you will meet,
And what's not here, is now grown obsolete.

FINIS.

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